Since 1905

The Middlebury Campus

VOL. LXIV MIDDLEBURY, VERMONT, THURSDAY, NOVEMBER 7, 1968 NO. 7

Senate Rejects Proposed Debate With Recruiters

A proposal that would have opened the campus up to all recruiters and would require them to agree ahead of time to discuss their position publically was voted down at last week's Student Senate meeting. A subcommittee was set up, however, and has recommended that the College Council discuss the problem of recruiters on campus in an open session.

The proposal was drawn up by several students who felt that there had been inadequate provision for dissenting opinion and public discussion of relevant issues that concern not only the CIA and its activities but all organizations.

Summarized, the proposed bill stated that the campus should be open to all outside organizations and companies provided they agree to the following: 1. They will be allowed space from which to conduct their business and similar space nearby will be provided for those who wish to register diverging opinion or opinions. 2. They must agree to an informal debate (discussion) of matters pertinent to themselves before they start recruiting. The debate need not be held, in which case the company will be notified at least a week before it comes so that it will not make necessary expenditures of time or money.

Several objections were raised to the proposed measure. Some Senators felt that the bill was a concealed attempt to stop some organizations coming on campus at all. Various reasons were stated; the general tone being that this might be an inconvenience to the companies concerned. Dale Delitis of the faculty indicated that Harvard Business school might refuse to debate. A member of Mobilization for Peace said the discussion had been very adequate last year (though it was not pre-announced or very public) between the Mobilization members who manned their table and the military recruiters. It was mentioned that perhaps the people companies send to recruit are not capable of discussing their companies policy and have a right to silence under the 5th ammendment in any case.

Erhard Manhke, who introduced the measure, insisted that its purpose is primarily educational. Later he elaborated: "For instance, the number of students who would attend a discussion with a CIA representative on CIA policy would far exceed the total number of those who would sign up to talk to the representative or man a table in opposition."

He continued: "All of the arguments raised against the proposal are either specious or skirt the real problem which confronts the student body."

Further rebuttal to the arguments against the proposal was stopped after a motion to close debate was carried.

Gifford Asks Clarifications

The Gifford Dormitory Council is following up the rejection of their dormitory constitution by writing a letter to the College Council asking that body to advise the dorm where the dormitory's powers lie.

Council members expressed confusion about the powers built into the structure of the new student government. The purpose of the letter is to clarify the jurisdiction and powers of each branch of the new government in the hope that student responsibility will not be denied.

The College Council rejected Gifford's plan for autonomy maintaining that a small group such as a dorm council should not have the power to tell the rest of the college community what rules it will adhere to.

In Faculty Meeting Monday

Pack Asks Abolition of ROTC Credit Requests FEPC to Consider Proposal

The abolition of academic credit for ROTC became an issue for the faculty last Monday, after Associate Professor of English Robert Pack submitted a tentative proposal to have the College "terminate its current contract with the United Staes Army in which academic credit is granted for R.O.T.C. courses."

Speaking at the monthly faculty meeting, Pack asked the Faculty Educational Policy Committee to consider the proposal and report to the faculty as soon as convenient. The earliest date the faculty can consider the proposal and FEPC deliberations is the first Monday of December.

Robert Pack

The Student Educational Policy Committee discussed academic credit for ROTC today, for the first time this fall, according to Burt Knapp, SEPC Chairman.

Pack told the **Campus** after the meeting Monday that the ROTC program does not meet academic criteria; and that by giving ROTC courses credit the College "compromises its educational integrity." He added that by maintaining the program the College supports the government's military policy.

Faculty discussion last year of the issues of ROTC credit was not adequate, Pack said. (His was the sole vote on the FEPC against the ROTC proposal which gave the credit to one course in each of the junior and senior years.)

Under Pack's current proposal, after FEPC approval the faculty would ask President Armstrong to "urge" the Trustees to cancel the College-Army contract allowing academic credit for ROTC.

Proposal on Publications

Dean of the College Dennis O'Brien last week proposed to the Student Senate the establishment of a Board of Publications and Broadcasting "to oversee general policies of all student publications or broadcast facilities supported from student activities fees." Action on the proposal was postponed a week, pending discussion by the editor of the **Campus** and manager of WRMC-FM.

In the proposal O'Brien stated: "In determining general policy for student publications and broadcasting, the Committee shall have as its special concern the maintenance of editorial freedom. It shall be guided in its actions by the statement of Student Rights and Freedoms, Section IV D, Student Publications. In the case of broadcasting, specific attention shall be paid to the obligations incurred under the licensing granted by the Federal Communications Commission.

The board would be composed of three administrators, two faculty members and six students, O'Brien proposed. Students positions on publications or the radio station would not be eligible to serve.

According to the O'Brien proposal, the board would meet with the editorial boards and their advisors "to discuss policy and performance." In April of each year the board would write a report for the President of the College and Chairman of the Student Senate "on the general policies of the various publications and an evaluation of their respective needs. . ."The Board shall prepare whatever other guidelines for procedure it deems necessary and desirable, O'Brien continued, "and shall submit them to the Student Senate for its approval."

Olympics: Athletic Affair And Mexican Experience

(Editor's note: Peter Reynolds, a senior here, recently spent three weeks in Mexico City viewing the 19th International Olympic Games. Below are some of his impressions.)

The Mexican people are avid sports fans. When walker Jose Pedraza entered the Olympic Stadium in third place and passed a Russian to finish second, the rest of the Mexicans began a rhythmical "Mexico" chant that shook the 80,000 seat grandstands. Pedraza himself was so shaken up at having won the first Mexican medal of the games and the first Mexican medal ever in track and field that his head was bowed in tears as the Mexican flag was raised. In addition to their entire Olympic team, the Mexicans had other favorites. There were Americans like Ryan, Fosbury, Seagren and Pennel, frequently the Cubans and always the Czechs. In the men's gymnastic finals, Japan, amidst five iron curtain countries, received almost unanimous support from the Mexicans.

The award ceremonies were as much a highlight as many of the events. After the Czechs won the women's high jump, the stadium roared choruses of "Checos! Checos!" as the Czech flag flew above the flag of the second and third place Russians.

Some of the black American athletes used the ceremonies to air national grievances. Evidently the American newspapers capitalized on Tommy Smith's and John Carlos' display after the 200 meter dash. In contrast to the other black American victory ceremonies this was construed as a political act (forbidden within the Olympic framework) and the two were dismissed from the team.

There had been trouble and hypocrisy — nations refusing to participate because apartheid South Africa was to send a team integrated for competition but segregated for practice, yet no one refusing to participate because Australia was competing or because the Soviet Union had invaded Czechoslovakia; altitude complaints; examinations for sex; charges of professionalism; tests for drugs; student riots.

Student-wary French, Spanish and Germans had cancelled reservations en masse when the word of the government-quelled riots reached Europe. About ten days before the games were to open, a massive number of students staged a demonstration in the square where they had been protesting the government of Diaz Ordaz for about three months. Afraid that the continuation of these riots would hinder the Olympics the Mexican government reacted — or overreacted — very quickly occupying the National Polytechnical University and fatally machine gunning about sixty persons.

During my stay in the city, I noticed no unrest. Perhaps it was because the schools were on vacation, or perhaps it was because the students realized the benefits that Mexico would derive from the success of the Olympics, or perhaps it was because some 2,000 of the riot leaders were in a jail-camp somewhere outside the city. About 1,500 of these were freed later.

"All is Possible in Peace"

Billboard space throughout the city had been bought by the Olympic committee and the city was covered with doves and the inscription "todo es posible en la Paz." The Mexicans had surprised everyone. They did not all lie down under huge sombreros and sleep all afternoon. They did not put everything off until manana. They did do everything in their own way — a complicated way because in Mexico nothing is so simple as it seems — and the games went off well.

Mexico invested over 150 million dollars and in a way she profited — the rich will stay rich and who knows what will happen to the poor — the athletes definitely profited, I and some of the other spectators profited. But we were all there: the Olympics were not just an athletic affair; they were a Mexican experience.

Council Meeting

The College Council will hold an open meeting Monday at 7:30 p.m. in Proctor Lounge. Recruitment at Middlebury by organizations and corporations will be the first item on the agenda. Student participation on college committees will also be a major topic. Students are invited to raise topics from the floor and direct questions to the student, faculty or administration members of the Council.

Teach-In Focuses on Elections

By KEVIN DUNN

Middlebury's first teach-in of the academic year, sponsored last Thursday by the Mobilization for Peace, consisted of six talks on the Nov. 5 national elections.

Speeches supported the three major presidential candidates and advocated lowering the voting age to 18, registering a protest vote and abstaining from voting at all.

Jim Pratt, speaking in support of Hubert Humphrey, insisted that "there is no alternative" to Humphrey. Pratt dismissed Wallace from his discussion completely. He compared Nixon's and Humphrey's legislative records, and repudiated Nixon's "law and order" campaign. He contended that, of the three candidates, only Humphrey could communicate with minority groups, because only he recognized that they are citizens. Regarding foreign policy, Pratt tried to show the difference between Humphrey and Nixon to be the difference between a hard-line "cold war" and a "detente" of co-existence, a more "flexible" policy.

Stake in Own Futures

Speaking in favor of lowering the voting age to 18, David Breen insisted that the 21-year limit is purely arbitrary and is no longer relevant. He said that today's 18-year-olds, better informed than ever before, should have a voice in deciding the policy of the government which the the power to draft them into military service. In addition, Breen stated, young people "are the most ambitious and hard-working groups in American Politics," and that they should have a stake in their own futures.

Following Breen, Mrs. Robert Book, a Middlebury resident and national elector for the state of Vermont on the American Independent Party Ballot, spoke in support of George Wallace. After voicing support for Breen's speech, Mrs. Book attempted to dispell what she felt were some misconceptions about Wallace. She said that the news media misrepresented the Alabaman and that to find out the truth about him, she "went to the source:" the public record of his Alabama administration and the people — both black and white — of that state. She said that the Governor, who is on the Board of Directors of the Negro Training Institute, is actually not a racist, but a "liberal-conservative" who cares for the people. Wallace, she said, stands for "equal opportunity" without Federal red tape intervening on the state and local levels.

Free Hand

Skip Patton and Bart Hall, the last speakers before the recess for President Johnson's television message, spoke on Richard Nixon's foreign and domestic policies and potentialities. Patton said that Nixon is "bound by no promises" and that he would have a "free hand" in forming a new foreign policy. At the same time, he added, we should "keep our eyes open."

Hall stated that the biggest problem the country faces is "runaway inflation," caused by the over-spending of the Johnson Administration. The people whom inflation hurts the most, he said, are those on fixed or low incomes, who most directly feel the effects of rising prices. In addition, Hall contended that Nixon is the only candidate who can unite the country and "restore respect for the United States, both at home and abroad." Along with this national respect will come an increased self-respect, which will be brought about by replacing welfare programs with meaningful jobs in private industry.

John Pressesky, the first speaker before the smaller group in Proctor Lounge, said that "the responsible voter" will not vote at all. He recommended boycotting the election for two reasons. In the first place, failing to vote is the best comment on "how the elections are run," he said, indicating that the parties do not reflect the will of the people. In the second place, all three candidates are essentially the same, to his view — all three "will mess things up equally." Since they are all tied to and dedicated to preserving corporate interests, he said, they can never really serve the people.

John Gardner, who was scheduled to speak in support of a protest vote, answered Pressesky in debating fasion. He stated that while, ideally, one should not participate in an election which does not represent one's own views, the presence of Wallace on the ballot makes abstention too dangerous a policy, since it gives Wallace a larger percentage of the vote. He seemed to take issue with Pressesky's opinion that the three candidates have identical goals, and differ only in the means of achieving them.

CORRECTION

Last week's All-Bush League Picks listed Bob Johnson at two positions. Sorry Bob, it was a misprint. Joel Conn was the other All-Bush Linebacker.

WINNERS

The winners of the drawing for gift certificates at the Skihaus were: Theodore Clapp, Wellesley, Mass.; Dr. Samuel A. Weiss, Glen Ridge, N. J.; Robert B. Mcdouch, New York, N. Y.; E. B. Rodger, Knoxville Tenn.

Also, Mrs. Michael Greitak, Scarsdale, N. Y.; Mrs. W. H. Goode, Wayne, Pa.; Ronald Rawson New York, N.Y.; Milton Solomon, Hartdale, N. J.; Dr. William L. Sutton Rochester, N. Y.; Dr. and Mrs. William Foster, Upper Montclair, N. J.

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DORMITORY	PARIETALS
Gifford	proposal turned down — (last years system in effect, sheet signed by a certain number of students must be submitted to Director of Student Activities before each proctored open house)
Starr	Noon to 1 a.m.
Painter	last year's systems in effect
Hepburn	Noon to 1 a.m.
Stewart	Noon to 1 a.m.
Porter Field Road	Noon to 1 a.m.
Henckels House	none so far
Allen Hall	Noon to 1 a.m.
Battell Center	Mon. - Thurs. Noon to 8 p.m. Fri. - Sat. Noon to 5 p.m., 8 p.m. to 1 a.m. Sun. Noon to 5 p.m.
Battell South	Fri. 7:30 p.m. to 1 a.m. Sat. 1 p.m. to 5 p.m., 8 p.m. to 1 a.m. Sun. 1 p.m. to 5 p.m.
Battell North	Mon. - Thurs., Sun. 1 p.m. to 5 p.m., 7 p.m. to 1 a.m. Fri. - Sat. 1 p.m. to 5 p.m., 7 p.m. to 1 a.m.
Le Chateau	Noon to 1 a.m.
Burrage House	last year's system in effect
Forrest Hall - East	Noon to 12 a.m.
Forrest Hall - West	1 p.m. to 12 p.m.
Hillcrest	Noon to 1 a.m.
Homestead	Noon to latest women's curfew
Pearsons	Noon to 1 a.m.
Weybridge House	Noon to 1 a.m.

Curfews for freshmen women are 12 p.m. on weekdays and 1 a.m. on Friday and Saturday. Sophomore women have a 1 a.m. curfew. Junior and Senior class women have voluntary hours. Freshmen women living in Burrage House are under last year's curfew regulations with curfew during the week set at 11 p.m. and 1 a.m. on Saturday.

'The Innocent' . . .

(Continued from Page 4)

means. Suffice it to say that I was enthralled.

And as for that beatitude at the beginning of the book: I think Kim disproves it and tells us, in fact, that the innocent don't really inherit the earth at all. Which is a relief, since I'm sure they wouldn't know what to do with it, anyway.

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Chapel Service

An experimental service at Mead Chapel Sunday at 11 a.m. will feature modern folk and other music, as well as visual materials such as slides, and dramatic interpretations. Students will conduct the service entirely, under the direction of the Rev. Eliot A. Daley, assistant chaplain here from 1965 to 1967.

At the end of the presentation, the Rev. Daley will lead a discussion of this service, and of the significance of contemporary styles of worship.

Stand up for Antarctica

SEPC Members

Three students were recently chosen to membership on the Student Educational Policy They are Doug Coffin, Jack Silberman and Pat Young. Kathy Buston, Ad Hall, Art Johnson, Gil Kujovich, Burt Knapp and Pat Warzel comprise the rest of the nine-member committee.

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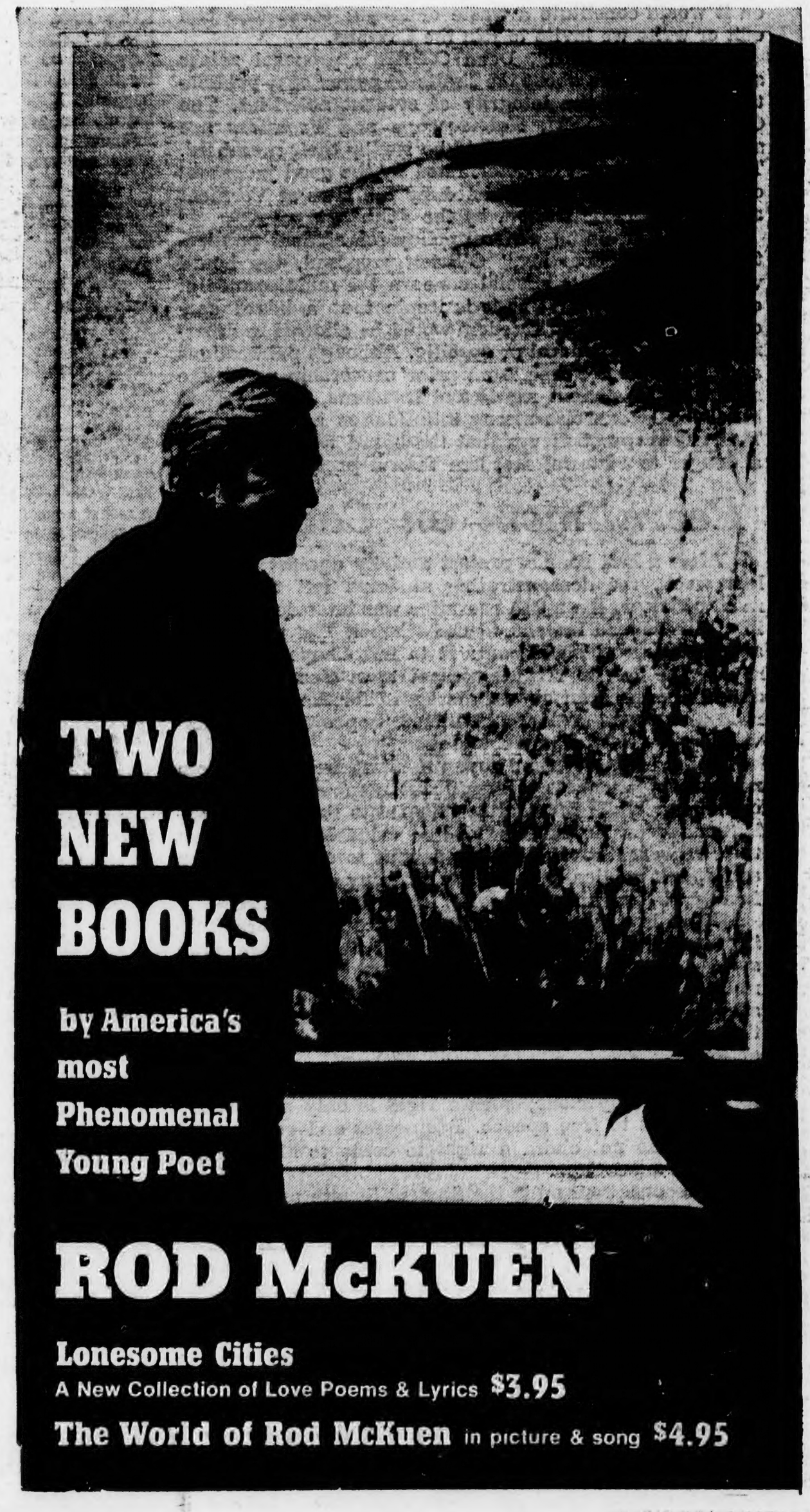

The Vermont Book Shop
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Editorials

No Censorship, But . . .

Last week Dean O'Brien proposed in the Student Senate establishing a Board of Publications and Broadcasting that would oversee and determine general policies of student publications and broadcasting facilities. This newspaper is opposed to such a board.

The board as proposed would not give membership to staff members of the newspaper, radio station, yearbook or literary magazine. The only members on the committee presumed to have writing or radio experience are the Director of College Publications and the Editor of the Middlebury News Letter. It is questionable whether a board with little other exprience in radio or journalism could prepare "an evaluation of their (i.e. the activities') general needs" — one of its proposed functions. For students competent enough to serve on the board, service on it would constitute a waste of talent: those who can edit or write we invite to join the **Campus**.

More importantly, Dean O'Brien's proposal raises serious questions about the limits of power of a publication board and the integrity of student activities. The **Campus**, **WRMC-FM**, **Kaleidoscope** and **Frontiers** are student activities. They should be run by their members. Their policy should be determined by the good judgment of their officers and restricted by the laws of Vermont and, for the radio station, by the FCC.

"In determining general policy for student publications and broadcasting," O'Brien proposed, the board would have "as its special concern the maintenance of editorial freedom." Yet it is ironic that a board concerned with editorial freedom would be allowed to **determine** policy — general or specific. Although publications and the radio are free from prior censorship under the statement of student rights and freedoms, the proposed board could exercise strong intimidation after the fact. This newspaper believes that the board would be more a danger to editorial freedom than a protection.

Recruitment on Campus

After a half hour of protest activity against the CIA last week, the demonstrating students left the placement office, where a CIA recruiter was interviewing seniors, and turned instead to Old Chapel. The move was appropriate and significant: It is Old Chapel that permitted the CIA to recruit without open discussion. The decision showed an obtuse disregard for the CIA's past record of covert direction of university projects and subversion of national student groups.

Other businesses and government agencies may seem no less objectionable to significant numbers of students or faculty. While it would be illiberal to bar such organizations from campus, it would be valuable to insist that their representatives agree to submit to open discussion and speak publically under the scrutiny of students and faculty, before they interview students privately.

More is at issue than a convenience for seniors seeking employment. Especially now, if the College is a source of opportunity for its students, it must also remain a place of critical discussion. It should not permit silence from outside groups which control so much of this country and determine so many of its policies and actions.

To suggest that organizations' recruiters have a right to silence is specious; such a right is only a corollary of the right to free speech. Businesses and government agencies do not claim a right to come to Middlebury, they ask a privilege.

A recent proposal in the Student Senate recommended qualifying that privilege by requiring recruiting companies to agree to open discussion. The Senate voted down the proposal, but formed a subcommittee to study the matter further. We hope the Senate will reconsider its vote.

Since 1905

The Middlebury Campus

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Dick Bittman, Editor-in-Chief

Peter Delman, Managing Editor — **Jim LaChance, Business Manager**

Steve Early, Feature Editor — **Jim Swinerton, Advertising Manager**

'The Innocent' -- Towards Ultimate Self-Knowledge

The Innocent, by Richard Kim; 384 pages; Houghton, Mifflin Co.; $6.95.

(Editor's note: Richard Kim is a former Middlebury student.)

By JOHN COLLINS

About halfway through Richard E. Kim's novel, **The Innocent**, I recalled a remark made several years ago by one of my more lucid friends: he had said, "When I know what's happening to me, while it's happening, then I'll know I've lost my innocence." The narrator of Kim's book, Major Lee, never knows (except at the book's fiery climax) what is happening to him until after it has happened. Major Lee is a member of the upper echelons of military personnel who are planning a coup d'etat in Korea, but there were moments when his incapacity to grasp the reality of a situation was staggering. Perhaps he is a brilliant strategist, but I frequently found I'd lost sight of just why he was so important to the coup.

Major Lee's problem is that he is an innocent. He is also an idealist (as are all innocents). At the beginning of the book, he speaks in terms of "bloodless revolutions" with such a naivete as one rarely sees except in children. Lee is a rather amorphous personality. We know little about him. His family "disappeared" in a bombing raid during the Korean War, and much of his life before the beginning of his narrative is a vague mystery. At the other end of the pole, however, we have Colonel Min. Col. Min's past is not a mystery to the reader or to Lee. Min is driven by guilt from his past. Strangely, Lee wields the knowledge of this past as a powerful weapon against Min. Min is something of an idealist himself, but certainly no innocent; he sees the folly of believing in the "bloodless revolution" and for that Lee calls him a murderer.

A Progression

The entire book is a progression towards an ultimate self-knowledge for Lee and Min. In the scene where they believe they are parting for the last time, near the end of the book, the reader sees for the first time the true nature of their relationship. It was loveless, or they could not have parted so easily; they were not really friends, since they seemed not to enjoy one another's company as friends do. What they were to one another is something functional. To use Min's words, he is a "flesh and blood" idiot to Lee's "pallid saint." According to Kim, one achieves self-knowledge by playing off another character — at least Lee and Min do.

This sort of revelation through crisis, set against the background of still another crisis, on a more panoramic scale, reminded me of Graham Greene, or Morris L. West. Particularly, I was reminded of West's **The Ambassador**, a thinly-veiled account of the Vietnamese coup d'etat against Diem five years ago this week. But Kim's presentation is different. He doesn't let his characters engage in "dark nights of the soul" as do Greene and West. He sends them into battle; he forces them to act and act without respite until the final revelation or realization is upon them without warning.

Loss of Innocence

The first omen of the narrator's loss of innocence appears at the end of the first third of the book. Unwilling to be a part of a bloody revolution, he is struck with a thought "like a beatific rainbow: Blessed are the pure and the innocent, for they shall inherit the earth. I smiled, in spite of myself, for I now knew what I had to do." In the next chapter he tries to leave, as he feels he must; but word has been left with the MP's at the gate not to let Lee through. In the tension and humiliation of the scene, one might almost overlook the point that Kim is illustrating: though Lee knows what he must do, he cannot. His situation prevails.

Lee realizes that he is an innocent and wishes to maintain this pure state. He accuses Min of being a murderer, cold-blooded and brutal. Later, when the coup is under way, Lee is detained in Japan at Min's request. Min want to protect Lee's eyes from the sight of bloodshed he had wanted so to avoid. When Lee is told he cannot return just yet, he responds, strangely: "I tried to shout as though in suppressed fury." Surely, if he must **try** to sound enraged, he can't want very badly to return. While he is acutely aware of Min's brutality, he is oblivious to his own idealistic folly. Likewise, while Min sees the futility in Lee's credo he overlooks the bitter irony of his own situation. At one point he shouts to an opponent: "One more word out of you about our being murderers, General, and I'll have you shot."

Crescendo of Suspense

To reveal any further the course of events, to describe at length the relationship of Min and Lee would be unfair. What in most stories is climactic, first occurs little more than halfway through the book and repeats itself again and again in a superbly sustained crescendo of suspense. After the first few faltering pages of philosophical generalties, the book reads like a Hitchcock scenario, winding through a labyrinth of espionage, meeting ambush and counter-attack at every turn. Kim does not try to be deep. He presents a story that functions on several levels, but leaves it to the reader to decide just how much it all really

(Continued on Page 3)

French Club Of Moliere Is Qualifi

By NANCY HELLER

The 1968 version of "Le Bourgeois Gentilhomme" was a (qualified) success. Its costumes captured the color and gaiety of a seventeenth century "comedie;" the scenery was simple but descriptive; the lighting was well-done; the music was, for the most part, professional and pleasing; the "pace" of the production, a problem with Moliere, was generally lively and, although the inevitable slowdowns did occur, they were never really distracting. The play, on the whole, was a delight, and a success.

What, then, are my "qualifications?" The opening instrumental music was somewhat sloppy, as was the singers' trio; the Tailor's exits and entrances were awkwardly blocked; M. Zynszajn's scenes with Mme. Krouchi didn't "work;" the lights came up on the Dinner scene before the actors were properly placed; the Turkish dancers were too busy looking "severe" to really dance, and so on. Details? Yes, most assuredly. But when dealing with someone like M. Bourcier, who has been "in the Theatre" all his life, and who put on this same play here in 1960, one tends to expect perfection. And it wasn't perfect.

Powder Blue Mushroom

The entire French Department participated, except for Mlle. Gottlieb, who became ill at the last moment. M. Bourcier was, as always, phenomenal. His acting was superb and his directing brought out the best in all the other actors. And there's something great about seeing a Middlebury Department Chairman dancing about onstage, in a funny hat, looking like a powder blue mushroom

Confession and Catharsis:

Reviewer's Ju

To the Editor:

Many a time the chance to review a work of art has upon the reviewer the same deleterious effect that the Biblical apple had on poor Adam. It makes him apt to succumb to the tempting illusion that he knows everything — or more about everything than anyone else around. If the reviewer is dealing with a play it is not strange to find all the answers to staging, acting and interpretation problems in his pockets. Sometimes, all the wrong answers.

The reviewer of the "Long Day's Journey" production last week, more than just picking those answers out of his pocket, seemed also to write his own confession, seeking his own catharsis. I had a very strong feeling that he had something to say about frustration, life in a small town, and being not what you wanted to be, and that he was going to say it anyway — play or no play.

The evidence that the reviewer was after his own catharsis lies only formally in the profound personal tone of the review, the excessive use of the second person. The cathartic process is mainly revealed by

...Version ...Comedy ...fied Success

with a French accent. Mlle. Edelstein and Mme. Krouchi looked lovely and showed themselves capable of good acting; M. Krouchi's caricature of the aged Philosophy Professor was first-rate, and Mlle. Babb is the best comedienne I've seen in years. Only M.Zynszajn seemed somewhat unsure of himself.

The students were, without exception, good. Every single accent was believable and everyone's diction impeccable — in fact, I found it hard to believe that some of those people were not French. Nancy Krumm sang beautifully, and did a good job of "background" acting; Peter Reitsma's laughter sounded strained, but he handled himself well; Joe Laboda's homosexual Dancing Master was properly awful; Henry Maciejewski was well-cast as the Fencing teacher — his performance was well-timed and strong; Pieter Bergen was a bit weak; Pat Ferriere and Elliot Polebaum stole every scene they appeared in; Nancy Trease did well with an essentially characterless role, and Gerard de Gunzberg was everything a "Mufti" should be.

Proctor Waiter's Coats

The dancers were not always together, their costumes (Proctor waiter's coats) were rather strange, but the final "Turkish chanting" made up for everything.

This production, then, was faithful to its original purpose, to ridicule a man and his household and to entertain us while doing so. The actors obviously enjoyed their work, and we enjoyed their results. The audience on Friday night gave a thunderous ovation to the cast of "Le Bourgeois," and everyone who had a hand in it deserved it.

An Interview With Dabney Stuart

(Editor's note: Dabney Stuart, visiting assistant professor of English for the year, spoke with Campus *staff writer Jim Sullivan last week in a tape-recorded interview. Stuart has had one book of poems,* The Diving Bell, *published two years ago, and a second will be released this April.*

D. S. . . After I had taught for two or three years, I told myself that I was ready to go to school. I was twenty-five at the time, and since then, it has become a pet idea of mine that maybe it would be better for everybody to do things or work for a few years before they came to college so that they would have a good idea of what they wanted to do. They might then be able to set up a good curriculum on their own that would be more relevant to what they want and need.

J. S. To get more on the idea of the poetry, when did you first starting writing?

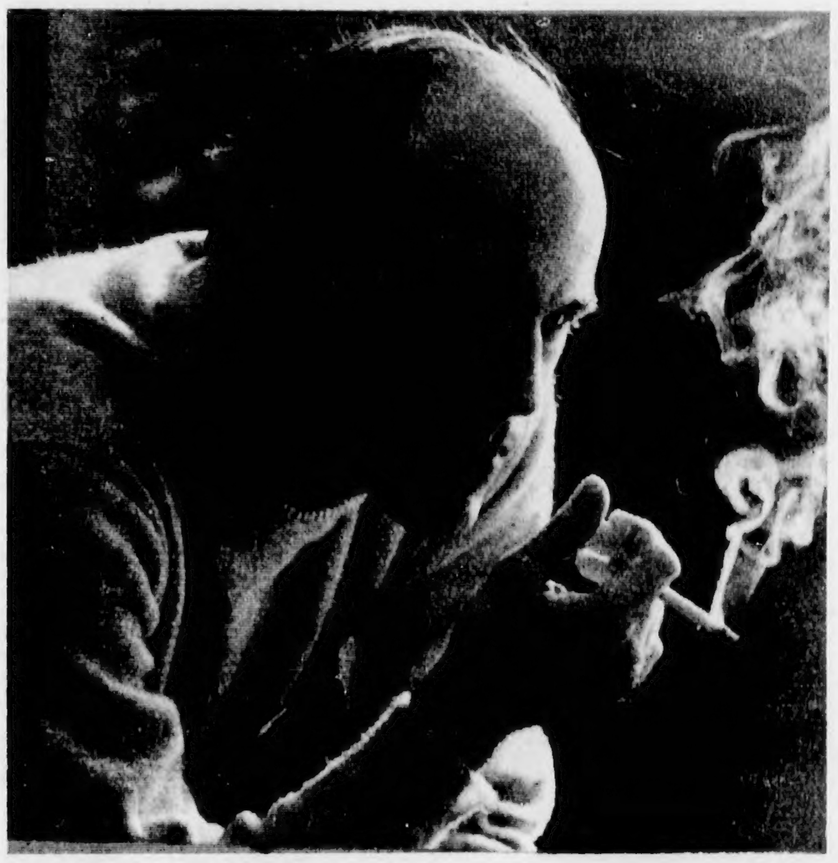
D. S. I started at fifteen.

J. S. Were there any early influences?

D. S. The moon (short laugh). I don't know why I started, but I think that Poe was my first influence. My mother used to read me "The Raven" when I was going to sleep before I was old enough to know what a poem really was. I didn't write a poem that you could call a poem until I was about twenty-three. It was mostly just things before then.

J. S. In reading your poetry, I found it very personal. Do you think that it is easier to write about what you know or do think that it is necessary as might be implied by the quote of Mann at the beginning of your book?

D. S. That is a hard question to answer, because that book was published two years after it was written which makes it now four years old. The answer to the question broadly is yes and no. I think it is necessary to write about what you know, but I don't think it is necessary to write about yourself in an autobiographical guise, which I did in that book. The aim of the book was to use autobiographical modes to express fictional ideas. The book is full of fictions. I would start with a person or event that I knew intimately from my past. But after a stanza or two I would be more concerned with the poem than with the person or event that I was remembering. So, as a result, there is much actuality, but that is complemented by invention. The poems in that book are the only ones that I have done that way. Most of the poems that I have written since that book and before that book involve the use of personas which represent different aspects of myself.



Dabney Stuart (Photo By Paletti)

J. S. Do you think that it is necessary for a poet to establish the type of identity which you seem to be striving for in the book (i.e., establishing one's identity through one's father and family)?

D. S. Well, I don't think it is necessary for a person to write about that sort of thing, but I do think it is necessary for a person to establish some sort of identity in that way in order to function in the society. I think that a poet especially must be conscious of how he relates to people.

J. S. There is one question asked of, I guess, all poets, and that is, why do you write poetry?

D. S. Well, I think I know broadly. There are two reasons. One is a love of words and a desire to see what one can create out of a combination of words. The other is a broader one and that is that it seems to be as necessary to me as breathing. It's a way of making yourself conscious of what you are. I don't know if that means anything to you. It means something to me to say it, but it is pretty broad.

J. S. What do you think about the role of the poet in today's society?

D. S. To write good poems. I never start out writing my poems with a social intent. Somethmes they end up with a social message, but I never intend for them to be that way. I remember Robert Lowell, when he was at the convention in Chicago, was reading a poem in front of the crowd, and a man in the crowd yelled out, "Write a poem about now, Robert." And Lowell answered, "Poems about now are not written overnight." I think that is a part of the problem.

J. S. Are there any particular spots on the contemporary scene that you admire?

D. S. I admire, love to read, and need to read some. They would be W. S. Merwin, Nemerov, and Mark Strand. There are a couple of poets that I was taken with when I first started writing poetry, but are somewhat dated now. They are Richard Wilbur and Robert Lowell. I still read them. John Berryman, of course, is another. There are others, but I don't want to waste your tape listing them.

J. S. Do you think that it is tougher for a poet to exist now as compared with, say, fifty years ago?

D. S. Well, it's tough now, but I think that it always has been. The pressures against him may have changed somewhat, but it was always difficult. A poet is the type of individual who demands a different sort of life from what most people do. He is usually so. He is usually in conflict with the mechanistic pressures of the rest of society, but although the types of pressure change, the condition does not.

J. S. Do you think the perfect situation for a poet would be for him to be able to support himself entirely on what he makes from his poetry?

D. S. Oh, sure. I think most poets would agree with that. It gives you more time to do that which you really want to do. That would be the Utopian situaion.

J. S. One poet that was absent from your list of contemporary poets was Rod McKuen. What do you think of him as a poet?

D. S. I don't think that Rod McKuen is a poet. If he's a poet, he's a folk poet. I've read "Listen to the Warm" and "Listen to the Rain" and I've heard him on the radio, and I think that he is capitalizing on popular taste. He is a modern Romantic. His head seems very soft, and he is aesthetically uncritical. Good poems do not usually come from that. I think his popularity is a fad. I think in five or six years people will not even know who Rod McKuen was. There will probably be another pop idol, poetry idol. There is a Canadian, Leonard Cohen, who I think is better than McKuen. He handles words better than McKuen does.

J. S. He seems to have more ideas than McKuen.

D. S. Yes, he does.

J. S. Do you think that it is possible for someone like Berryman to ever achieve the success that McKuen has?

D. S. No, I don't think someone like Berryman will ever achieve similar success in terms of sales or how many people know his name. I doubt that **Life** magazine will ever do an article on him.

J. S. Do you think that poetry helps a man to function better as an individual?

D. S. Sure. Just by writing poetry, one is doing this. He is individualizing himself. Roethke once spoke about this in a letter. His ideas was that what any man should be concerned with was self-realization. And that, as far as he was concerned, he should approach his own particular hang-ups and make good poetry out of them. And that, if he did this well, then he could make the reader realize something, some truth, although Roethke's experiences were very personal ones. In this way they might realize some truth about their own

(Continued on Page 10)

: Part II

udgement Challenged In Play Exchange

the fact that he saw only what he wanted to see and heard only what he wanted to hear. Saddest of all, as a result, he understood only what he wanted to understand.

Wild Tempo of Traveling

What he saw in the play was "an indictment of the small town facon de vivre in the first act. In the rest of the play everyone just talked about what their facon de vivre had done to them." To tell you the truth I had to look "facon de vivre" up in the dictionary only to realize that the reviewer had to take a better look at the play. The tragedy of the Tyrones does not spring out of their small-town-way-of-life, but from their rootless, nomadic way of life. It is the wild tempo of travelling all over the country with a theatrical company, riding in third class carriages and living in cheap hotels that has depressed Mary, killed Eugene, destroyed Edmund, spoiled Jamie and wore James Sr. out.

The interpretation of characters in the play is more apparently shrewd. A man under heavy attack by both his sons, struggling against his older son's sharp criticism and his consumptive son's accusation's, James, the most apolegetic of all the Tyrones is watched "in despair," as he of all things "backs his sons into a corner." Sure, Mr. Tyrone would have loved this, but unfortunately he never got a chance. However, he is given the chance by the reviewer to become the all-out villain of the play, forcing his son into hard labor in his garden, and trying to keep his children "in the mire of his smallness." Miser he certainly is, but small, I would strongly doubt it.

The suggestion that Mary believes her sons are "just babies," or that either of them yields to this is of course also under consideration by anyone who has ever had a chance to see the play. Isn't a part of reality Mary cannot bear the fact that both Edmund and Jamie are not her babies anymore — and that they never were?

Self - Deception

It is almost ironic to support the notion that Mary was actually trying to remind Edmund of "his weakness, his debt to her, his dependence upon her." She knows she is deceiving herself. Edmund knows that, too — and tells her. Everybody knows she never took good care of her children herself and that one of them died of her negligence. She is a weak creature treated so roughly by life she never had a chance to grow attached to her children. For anyone to view her as a spider entwining Edmund makes a rather standard case for the Psychology Department.

Also, according to the reviewer, Edmund is dying of frustration rather than consumption "He will probably die," the reviewer prophesizes and as far as I know he lived long enough afterwards to become a sucessful playwright — despite his alleged frustration. And he was passionate enough not to placate his father — he wrote this play as evidence.

The critic's most admired character (usually I know people by the things they like) is Jamie. Therefore he does him the personal favor of re-writing his part for him. James Sr., a millionaire and a matinee idol, became land poor and small in the review; now it's James Jr.'s turn. According to the critic Jamie "has the worst disease of all: he makes the problems of those he loves his own."

(Continued on Page 8)

Mark Yeager, having his best game of the year, is shown intercepting in last Saturday's action.

Photo by Paletti

Panthers & Cadets Tie; Midd Eyes UVM Next

Unable to sustain their first period momentum the Middlebury Panthers staved off a strong Norwich team in the second half to salvage a tie in last Saturday's action at Porter Field. The 24-24 deadlock kept the Panthers' hopes alive in the traditional Vermont States Series. A win over Vermont next Saturday will bring the mythical championship back to Middlebury.

The Panthers controlled the game during the first half under the leadership of Barry Metayer who threw for 8 of 11 passes to spearhead a 14-10 halftime bulge. Middlebury hit early on a thirty-five yard pass play to Mark Yeager. And with Yeager's point after the score stood at 7-0.

The Panther's second touchdown came on their next series of downs. Passes to Charlie Beall and Lee Cartmill moved the ball from the Middlebury thirty to the Norwich 6. Two plays later Mark Yeager swept left for the score. Again Yeager's conversion was good giving Middlebury a 14-0 lead.

After receiving the kickoff Norwich engineered a drive from their 28 for a score. Relying almost solely on their running attack, the Cadets found the left side of Middlebury's defensive line unable to stop the Cadet's strong running backs.

The only scoring during the second quarter was a fourteen yard field goal for Norwich. Unable to connect on several serious scoring threats the Panthers had to settle for a four point lead at the half.

Middlebury got on the scoreboard early in the second half after an interception by Yeager on the Norwich 34. Two pass interference calls against the Norwich defensive secondary moved the ball to within field goal range. And when the Panther offense faltered Yeager split the uprights for three points. This gave Middlebury a 17-10 lead.

The Cadets were next to score. Coming on a four yard plunge their effort seemed almost in vain when they were unable to connect on the extra point. Thus the fourth quarter saw Middlebury hanging on to a one point lead, 17-16.

Middlebury's final score was set up on an interception by Dick Bartlett. Bartlett scooped the ball out of the air after teammate Steve Becker blocked a Norwich pass. A four yard toss to Beall gave the Panthers a 24-16 lead with Yeager's conversion.

With four minutes remaining in the game Norwich scored. The Cadets then elected to run for the two point conversion. The strategy paid off and tied the game at 24-24 to deprive Middlebury of victory.

The bitter-sweet taste of a tie was experienced perhaps most strongly by Coach "Duke" Nelson. Had the Panthers defeated Norwich last Saturday Duke would have registered his ninety-ninth career victory as a football coach. A victory over UVM this coming Saturday would provided him with an even 100 victories.

Senior Charlie Beall, tight end and Co-Captain for the Panthers was awarded all-Division II ECAC honors for his play in Middlebury's 35-0 victory over RPI two Saturdays ago. This was the second time Beall has received these honors this year.

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Booters Top MIT Freshmen Lose

Is it possible that overconfidence could strike the varsity soccer team? Yes. Very definitely so. You may take last Saturday's game against MIT as an example. MIT came into the match with a 0-11 record, compared to Middlebury's 5-3-1. Why then, after the first half, was Middlebury losing 3-2? The answer is overconfidence, and this feeling was driven right out of the Panthers' minds during Coach Morrone's hot-tempered halftime lecture. Joe exploded into a very detailed summary of the lousy playing, and the reasons why, and even got so carried away that he nearly broke his favorite blackboard. Apparently his message got through to them, for they went out and won the game 4-3.

MIT controlled the ball during the first half, and they were the first to score, the goal coming off a shot that rebounded off Woody Jackson's leg. MIT played a kick-and-run game which was especially effective on their short field, and they also used a five-man line which enabled them to keep the pressure on Middlebury for a good amount of the time. Their No. 6, playing inside left, was Middlebury's particular trouble spot. To use Jamie Bowness' description, he was like a magnet, drawing multiple defensemen to him, and then passing off to an unguarded team mate. Opposing a player like him, it is easy to see why the Panther defense was over-committing and not picking up their men, which was their main fault defensively.

The second period saw better play from Middlebury, and they even got two goals. Vin Smith crossed to Jeff Sturges, who slipped a lead pass to Terry Plum, who shot from about ten yards out. Howie Verman scored soon after, from another Conners' throw-in. Immediately afterwards, MIT got two quick goals. The first was from a cross that was kicked in. The second was a penalty kick, after Mark Ripa played basketball hoop for a long cross that looped into his outstretched and unexpecting arms.

After Joe's encouragement at halftime the Panthers began to play a little better, scoring two more goals, and keeping MIT scoreless. Terry Plum got his second from a pass by Tom Stasz, and the ball rocketed into the upper portions of the netting. Jeff Sturges, who has been in on a lot of the scoring the past few games, got the winner in a scramble in front of the net. The game was not particularly inspiring, and the only two Panthers who played well were Terry Plum and (here you are, Howie!) Howie Verman. The varsity's last game was yesterday against Norwich U.

The freshmen ended their season last Wednesday with a 3-0 loss to St. Lawrence. The play was rather even, though at times it seemed that Middlebury controlled the ball a little more. St. Lawrence got their winning goal mid-way through the first period on a penalty kick, and they successfully held their lead til the end. The last quarter brought a change in Middlebury strategy, when

(Continued on Page 9)

Inside Story

Midd Basketball Is Looking Up

By Charles Beall

You loyal Middlebury basketball fans who formed small islands of spectators in the bleachers, clinging game after game to fleeting hopes of victory, take heart. This year you will undoubtedly be joined by that sea of sunshine patriots which invariably emerges from the woodwork when a team begins to win. As the season nears the half-way mark and the team continues to stay on top, look around the gym and find your hard-core comrades. The team you suffered with has come of age. This is the year!

Last Sunday's intrasquad practice game showed eleven sharpshooters all of whom are sure to see a lot of action. Add the injured John Olenoski and footballer Lee Cartmill to the list and Coach Gerry Alaimo finds himself with the happy problem of picking five starters from thirteen fine players.

In fact, it is unfair to talk about a starting team at this point. Coach Alaimo apparently plans to keep an eye on his hungry bench at just about every tilt. Big Gene Oliver may

(Continued on Page 9)

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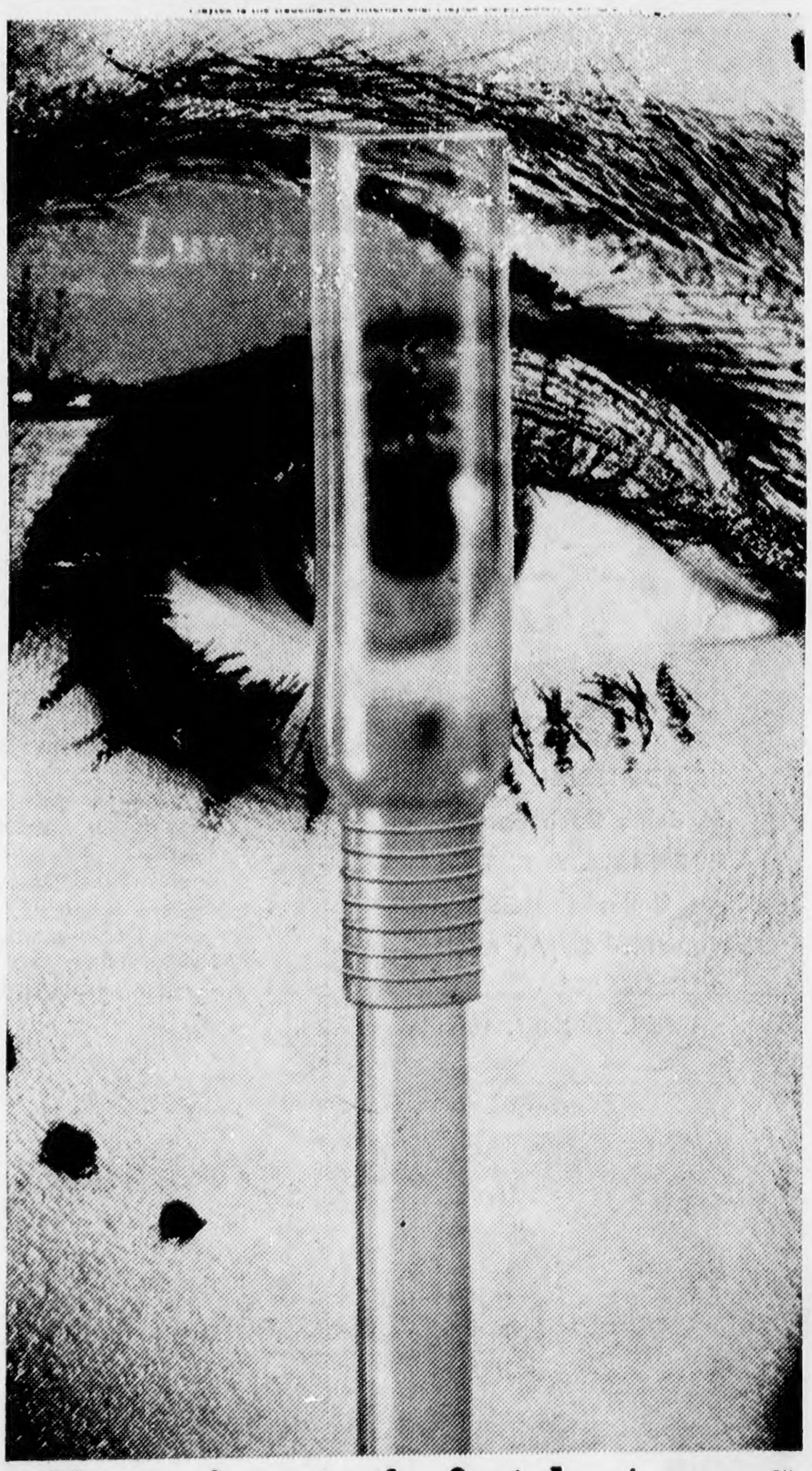

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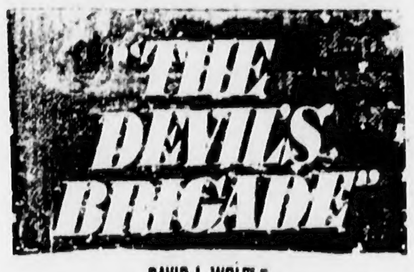

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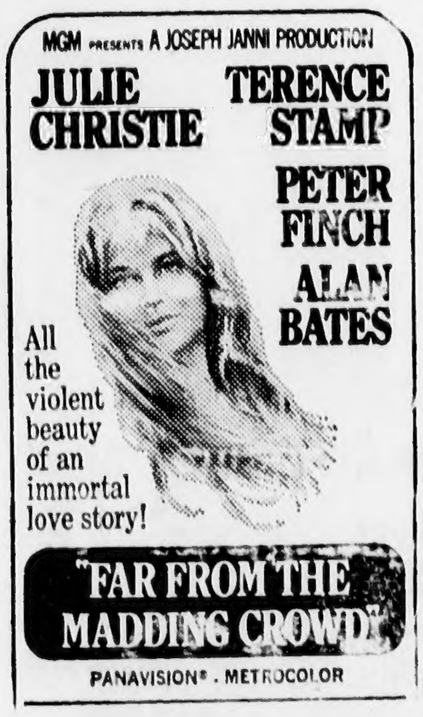

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On Review . . .

(Continued From Page 5)

This is an eloquent way of paraphrasing cynicism. "He," says the critic, "sees truth as the ultimate answer." Who, Jamie? The young man who is a failure, a complete failure, and cannot bear this ultimate truth about himself, he finds comfort in drinking. Isn't he the one whose part of "in vino veritas stuff" is that he is partly dead and wants to destroy everything he loves? No, says the critic, "he is his own man, and he has to drink to hide it, to excuse it." Now, this is something original. True, plays have strange effects on certain people.

Primitive Theatrical Taste

There are some technical notes about the production, too. In the review, they are under the subtile "off focus" — and they are. For one thing, anyone who is bothered because he didn't see the faces of the actors at certain times has a primitive theatrical taste. As for Mary, her part provides her with a multiple, cyclothymic personality. The critic, to suit his taste, has to write his own play. That there was "considerable upstaging" I cannot really tell. I did not notice — deceived by what I thought were more important issues at stake.

I consider one of these issues what Jamie taught me in the course of the play. You can best criticize the persons and the things you love — and know best. When the critics are going to learn is the real question.

Vassilis Haralambidis

Mr. Collins Replies:

Many a time the lack of opportunity to review a work of art gives rise in retrospect to one who determines to "gild refined gold and throw perfume on a violet." Alas, however, Mr. Haralambidis, in setting himself up as the Critic's Critic, falls upon the same thorny ground of subjectivity he accuses me of. And thus he proves Phoedrus' remark, "He deservedly loses his own property who covets that of another."

I fear that he intended to favor us with **his** interpretation of the play, review or no review. While I cannot object to his expressing his own opinions, I feel that it was unfair to use my review as a pivot, or excuse. I also found his comment on my "excessive use of the second person" contorted rather unsubtly into a protection of **his** appraisal **of my** psychic problems. That Miss Donkin once appeared as a spider is not my fault, but either hers or Mr. Volkert's. I'm sorry, but that's what she **looked** like!

Mr. Haralambidis also takes issue with the fact that I related subjectively to the play. I happen to believe that any other reaction is false; I do not feel I imposed anything of myself upon the play ,so much as interpreted and gleened from it subjectively. Mr. Haralambidis, on the other hand, seems to impose his knowledge of O'Neill's life upon the play; God knows, if this sort of background were needed, if works of art could not stand up alone. Anonymous would never have been the success he is today.

As for the dynamics and staging, if my wanting to be faced displays a primitive taste in theater, I wonder does Mr. Haralambidis feel that a play performed facing backstage is the ultimate sophistication? I have always found the rear view particularly expressionless, myself.

The fact that he didn't notice the blatant upstaging, or failed to be irked by it, leads me to believe that Mr. Haralambidis is more concerned with what a painter paints than with how he paints it; or, for that matter, from which side one is expected to look at it.

I must say, however, that what came through very clearly in Mr. Haralambidis' letter, is his self-pride in his well-developed shizothymia.

John Collins

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Soccer . . .

(Continued From Page 7)

Coach Alaimo switched the formation to a five man line. For half that period the Panthers pressed hard, and the ball never escaped St. Lawrence's midline. As it has been all year long, Middlebury's problem was their scoring: they couldn't. They had multiple opportunities, but they couldn't get the shots off. The freshmen record is 2-4, and hopefully they will be able to do better next year helping out the varsity.

Basketball . . .

(Continued From Page 7)

have captured the center spot with Rick Minton, Rich Browning, Rob Shelley, Freshman John McClain, Jim Keyes and Jon Torrant all competing for the two forward positions. Diminutive John Flanagan and Speedy Ray Rivera literally met head on last Sunday in their struggle for the backcourt post.

Rivera now sports a hefty lump and Flanagan paid a two stitch penalty for his aggressiveness. Dave Kufta, gunner Doug Monroe and sure-handed Lee Cartmill should all figure strongly as backcourt men in Coach Alaimo's formula for a winning season. If ballhawk Olenoski's injured knee comes around as expected he will present a threat from either the guard or forward spot.

The Panthers open their season at Vermont on December 4 in a game that should be indicative of what is to follow.

Mentioned only perfunctorily thus far is the driving force behind Middlebury basketball. In spite of past records his supporters proclaim Gerry Alaimo as a great coach, while the skeptics point to the won-lost record. While the beginning of a season is no time to laud coaches it is certain the single-minded determination of Middlebury's basketball players is no coincidence. N.I.T. '73? Maybe not, but the Pocono Classic has a team to be reckoned with.

The '68-'69 version of the Middlebury basketball team is a young, sophomore dominated squad with an eye on big things. Crowd support in basketball is perhaps **more** important than in any other sport for starting a winning tradition. Come to the basketball games this year. You won't be disappointed.

Rush Reform Committee

A committee to review rush procedure and look into the possibility of holding formal rush at the beginning of the second semester was formed at the Inter-Fraternity Council meeting Monday. With next year's freshmen entering directly into the social and eating program the IFC feels that freshmen should be given a choice between the college sponsored program and fraternities before they become too involved in the former.

Since only 160 of 250 sophomore men chose to pledge a fraternity, the IFC is looking to rushing reform to create new incentive for pledging. The fraternities plan to invite freshmen to social events in order to augment the limited social program offered by the college at present.

Rob Apple, Ed Brancati, Dave Breen and Tom Derogatis are the four members of the committee. A full committee report and a decision on changing the time for formal rush to second semester freshman year are expected by the end of the semester.

All fraternity houses will be open to freshman men for fraternity parties on Saturday from 7 p.m. to curfew. Dates are invited.

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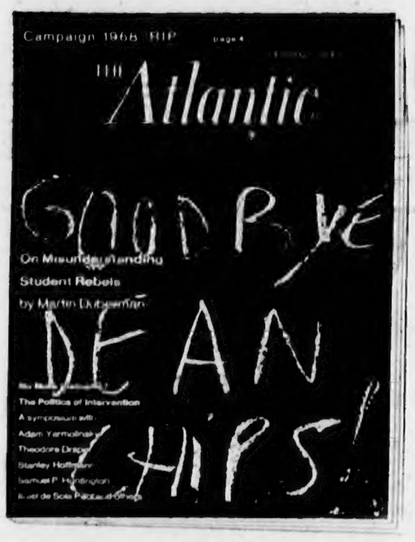

More on the **War Against the Young:** Martin Duberman says those in power in our universities are blind to student principles.

James Dickey on Allan Seager and Theodore Roethke.

No More Vietnams? Is it even realistic to insist on this? . . . Where does the Vietnam experience leave us in our relations with the U.S.S.R. and China? (The first of two excerpts from a conference at the Adlai Stevenson Institute in Chicago.)

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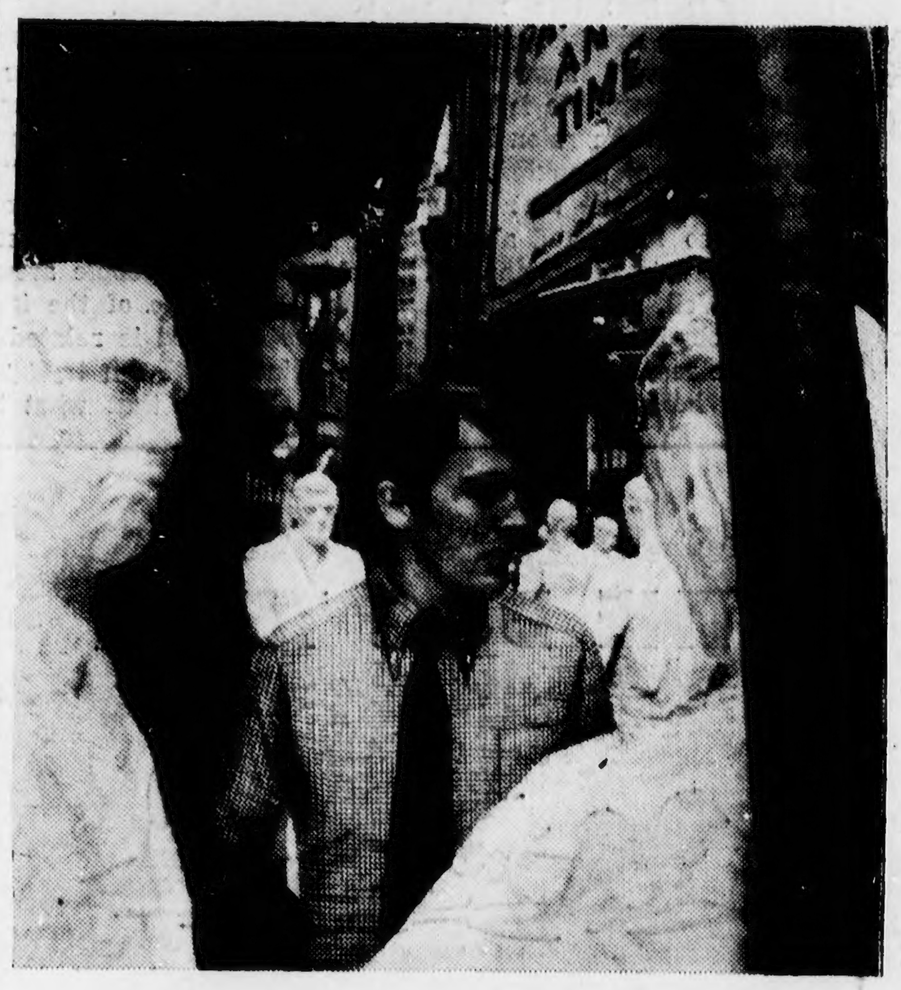

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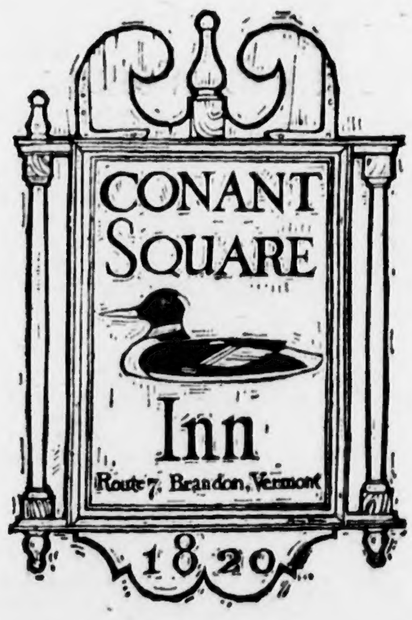

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Dabney Stuart Interview . . .

(Continued from Page 5)

lives. I think that this is a very valid notion. There is also a short story about a painter which I think is indicative of all artists' dilemmas. What happens is that this man's paintings are received so well that he doesn't have time to paint anymore. He is being courted by all the salon keepers and so forth and always being taken to receptions and parties. Well, the man builds a little cubby-hole in the upper part of a room where a party is being held and goes there to paint. He is there for a very long time, and the people hear nothing. Finally, the man dies. The people go up to the room to see the great masterpiece that the man has supposedly created. What they find instead is one word sprawled across the center of the canvas. It is a French word, and the people cannot figure out whether it is "solitaire" or "solidaire," whether it means loneliness or solidarity with the people around him. The image of the indecipherable word is related to the point that I am trying to make. That is that what the individual artist does, though it comes from one man, if done well enough, becomes representative of all men. It articulates things that other people feel but cannot express.

J. S. What do you think of the conflict talked about by such people as Lionel Trilling and Edmund Wilson in his book, **The Wound and the Bow**, that the artist is basically neurotic, and that he gets his strength and vision from being neurotic?

D. S. I prefer an older vocabulary. I prefer eccentric to neurotic. It is like Freud's idea that culture is merely the sublimation of neurotic instincts. I think that your use of the word neurotic fits into a broader pattern in the sense that everyone is neurotic in so far as he denies his basic instinctual drives. Society is neurotic as it is civilized.

J. S. There are some people, usually young people who believe in what, I guess, may be termed stoned poetry. They feel that what they write when they are on drugs is a type of spontaneous inner vision of should not revise any of what they write spontaneously because it may ruin the free flow of what may be very loosely termed genius, very loosely. What do you think about this?

D. S. I'm opposed to that. I think that poetry should be essentially conscious, that it demands work and choice. Sometimes, I work in a kind of white heat which may be analgous to being on drugs, but what is done in moments like those has to be thought about later. Sometimes the word you may choose in an ecstatic moment may not be the right word for the poem and needs to be changed. I revise extensively everything that I do. It's difficult for me to say sometimes just when a poem is finished. I find myself always confronted with the question of rewriting when I'm writing a poem. It's one that I still have not solved. There are poems in my first book that I still feel need working on. There is a story about Edward Arlington Robinson that concerns rewriting. There was an artists' colony in New York where many writers went. One day, this young writer just had a great morning, and when he came to the dinner table, he started telling everyone about what he had done, how he had written something like four thousand words and how it was just flowing out of him. Everyone at the table was very enthused as he was and they told him how great they thought it was that he had done so much. All the time, Robinson had remained quiet. And so finally, the young writer turned to the old master and said, "Well, Mr. Robinson, how did you do this morning?" Robinson turned to the young man and said, "Well, I thought for two hours, and I removed a comma. Then I thought for another two hours, and I put it back in."

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